

# Sets in Order <sup>25¢</sup>



*"The New Round"*  
(See Page 4)

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*The Magazine of Western Square Dancing*





# Sets in Order

VOL. II No. 10

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# Dancing a Round an' a Round an' a Round--

**A** NOTHER storm of new-dancitis seems to be sweeping into the American folk-dance field. This time it's in the form of new couple or round dances.

An advanced round dancer who might have left the country a year ago for a twelve-month's visit to Europe would, upon his return to this country, stare in amazement at the galaxy of new patterns.

Look, for example, at these titles of dances originated during the past year: Lindy Lee, two verses to the Irish Waltz, two verses to the Altai Schottische, two verses to the Goodnight Irene, Beautiful Ohio, three verses to Waltz of the Bells, Dennis Waltz, Down the Lane, The Man On The Flying Trapeze, and Tea for Two.

## Just a Sample

These are not all of the new dances but they represent a pretty good sampling of the couple figures that appear on many of the square dance programs these days.

Now, take this same gentleman, the one who went away for a year. Let's go back and do some

of his dances—the ones so popular a year or two ago. How many dancers could get right up on the floor and do Hot Pretzels, Cotton Eyed Joe, The Veleta, Carlyle, Oxford Minuet, Spanish Waltz, Glowworm, Buffalo Glide, or the Military Schottische?

## Missing the Fundamentals

The great concern in all this is not only that the dancers are trying to keep up with every new figure that comes out, forgetting a lot of the "old timers," but they are overlooking the basic simplicity and fundamentals that went into teaching the "older" dances.

As in the case of the squares, most important in round dancing are the various fundamentals on which all round dances are based. With all this hurry to introduce different figures, whether they be new or old, the dancers mustn't miss the basic fundamentals of the waltz, two-step, polka, and schottische.

Our couple dances of yesterday are indeed beautiful. They had to be to survive. Time alone will pass upon the newcomers.

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NOTE: The November issue of SETS IN ORDER will be a Round Dance issue, dedicated to some of the *newer* and to some of the older round dances. Readers' comments relating to the Round Dancers' problems will be greatly appreciated.—THE EDITOR.

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# "BEAUTIFUL OHIO"... ROUND DANCE

A lovely melody and some basic round dance steps have been blended into one of the season's most enjoyable couple dances. Originated by "Buzz" Glass of Vernon, California, the pattern is proving popular across the country. Here "Buzz" Glass, assisted by Mrs. A. C. Smith, walks you through the steps. The dance was composed to go with Al Goodman's Columbia recording of (No. 35617), however, other records such as Capitol 48033 and C&L CW 203 may be used.



*In Ballroom Position: Dancers sway in place during musical introduction. Starting with man's left foot and lady's right, turn individually to face line of direction (CCW) and walk three steps forward; then reverse direction and walk three steps facing CW.*

2

*Dropping man's right and lady's left hand, lady turns to her right under their joined arms with three steps—R,L,R, while man steps with left foot to side and closes right to left;*



3



*Facing each other, man steps to right side with right and closes left to right while lady steps left, closes right.*





*Hesitation and box waltz: Directions are for man, lady doing counterpart. Step forward left swinging right foot forward, taking 3 full counts, step back with right, step left beside right, step right beside left. Repeat, making  $\frac{1}{2}$  turn in all. Now take 4 box waltz steps ending with lady's back to line of direction ( $1\frac{1}{4}$  turn is made with this whole figure). (Box waltz — 1. Step forward L, step sideward R, close L to R. 2. Step back with R, step to side with L, close L to R.)*



*Side-car waltz: Turning so that left hips are adjacent, move forward in a diagonal pattern in line of direction. Man steps diagonally forward on L, then, while turning L, steps R close to L and steps L in place; lady steps back on R, turns L and brings R to L, and steps R in place. Right hips are now adjacent and man steps diagonally forward on right, brings L to R while turning right and steps R in place; lady meanwhile steps diagonally back on L and turning to her R, brings R to L and Steps L in place. Walk-around: With L hips adjacent, man steps forward L, steps R IN PLACE, brings L beside R, extending R at same time; lady steps back R, steps L to side of R, steps forward R. Now with right hips adjacent, walk three steps forward around each other. Repeat this whole part ending with man's back to center of circle.*



*Taking open dance position with inside hands joined and facing CCW, waltz forward sweeping hands forward so that couple is slightly back to back, waltz forward again, moving face to face; then, taking side-car position with R hips adjacent, walk six steps around making one complete turn ending with man's back to center of circle. Repeat this whole part.*



*After repeating whole pattern 3 times, again do Figure 1 (Pictures 1, 2, and 3) ending with slow bow and curtsy.*



# WHY AN ASSOCIATION?

*Problems have arisen, and for the most part have been met right in their own localities. Many times this aid has come directly thru the help of the local square dance associations who have played such a great part in the growth of this one activity.*

*Much of the beauty and fun of square dancing has been retained because complicated and uncontrollable organization has been avoided, but there is now talk of a need for more organization, more jurisdiction, more controls.*

*We've asked a friend of ours — an enthusiastic square dancer and caller, to give his interpretation on the purposes of association. Here they are.—EDITOR.*

IN the past year the number of square dance associations has increased in proportion to the tremendous increase in the popularity of this fine recreational activity. The increase has been more directly in proportion to the increase in the number of square dance clubs. In most areas the associations are dedicated to the service of these clubs which have proven to be the backbone of the square dance movement.

In recent months we hear more and more the question, "Why do we need an association?" This might be a good time for every association to call a general meeting of their officers and delegates and evaluate their association. What is your organization doing for its member clubs and the activity in general? Are you concentrating on unselfish service and the promotion of the dance, its spirit and purpose? Or is your association lost in a maze of rules, regulations, discipline, politics, organization and Roberts Rules of Order?

The term, association, was first used among Congregationalists for a society of the clergy, consisting of a number of pastors of neighboring churches united for the purpose of promoting the interest of religion and the harmony of the churches. It was a cooperative organization, formed for the advancement of a common cause.

Applied to square dancing, the term association should have the same meaning. The association should have as its purpose the promotion of the interest of square dancing and the harmony of the clubs, their leaders and callers. If it accomplishes this, it is certainly needed and worth while.

The strength of an association is measurable by the strength of its member clubs. The association should concentrate on those services to the club which will insure its permanence and work for the founding of new clubs on a permanent basis. This can be done through education and service but not through dictation. Qualifications for membership and rules of conduct may be prescribed, but no enforcement should be necessary. Square dancing is a self-disciplined activity and associations can concentrate on service to their member groups, secure in the knowledge that groups or individuals who violate the recognized standards of wholesomeness, unselfishness and good fellowship, will eliminate themselves and cease to be a problem.

Folks come to a square dance seeking wholesome relaxation and good fellowship. If they find these things they will continue to come. They should come because they



want to be with their friends. They should be eager to bring guests because of their pride in their club's spirit of hospitality and friendliness. Cliques, perfectionism, competition and selfishness are the deadly enemies of the square dance activity, and the association must be constantly on guard to prevent their development. A club is strong when its members attend because they want to. A club is weak when its members attend because of a sense of duty to support it.

Any service which aids the club in providing good dancing, good fellowship and wholesome fun should be the undertaking of the association. It should assist in the development of capable callers and musicians. It should assist clubs in securing desirable facilities and meeting problems of floors, acoustics, etc. It should assist in the organization of new clubs and the training of leaders. Where needed, a group insurance plan should be provided. It should serve as an educational agency, providing information on the dances, promoting beginner classes and coordinating the efforts of sponsors and instructors to insure uniform instruction in the area. It should serve as a publicity agency for the area, stimulating interest in the clubs and their activities. It should promote inter-club activities, encouraging the development of the spirit of hospitality and cooperation between clubs and callers. It should sponsor association-wide dances, with emphasis on the educational values as well as the promotion of spirit. If the association dances or festivals are programmed to offer something of real value to all members of the association, regardless of their level of experience, they should be well attended.

The association should cooperate with neighboring associations for the general promotion of the activity. Inter-association activities will advance the knowledge of all concerned, but each association must give first consideration to the needs of the club it serves.

You will notice that the first association was limited to the pastors of neighboring churches. At the local level, the association was effective. Meetings for exchange of ideas were easily attended and the cooperation of all groups was assured because the area was small enough that all groups affected were faced with similar problems and all had a voice in the forming of policies.

There are those who feel that if a small association is good, then a big association would be that much better. Like some medicine, this isn't so. An overdose is usually fatal. These people would advocate a national square dance association. Each year it has been suggested and we have been fortunate to have the leadership of such men as Dr. Lloyd Shaw, who have successfully opposed all such efforts.

Such an association would inevitably fall under the control of the aggressive few and attempts would be made to direct and control the activity from national headquarters. Square dancing is a folk activity and no folk activity can be directed from headquarters. The style and the spirit of the dance in each area must come from the people of that area and even in our attempts at local standardization, we find that we must standardize what the people of the area do and not what the leaders think they should do.

The leaders in each area must say, "There go my followers. I must follow them. I am their leader."



# CORNER CORNER Where's my

ONE of the most important factors in the Square Dance, and one of the least understood, is the rule and tradition which governs the naming, numbering, and designating of the dancers in the set. In the last year or so it has become a case of "Your guess is as good as mine" when the caller says "Corners," "Opposites," "Partners," or "Right-Hand Ladies." The dancers are not to blame. The fault rests squarely on the shoulders of the callers who use these designating terms in any manner which they may choose, disregarding the century old terminology, custom, and proper usage of these terms which make our Square Dance Calls possible and intelligible to the dancers.

Most of the confusion seems to be in figures which require the four gentlemen to dance either a Star or circle movement in the center of the set, breaking from the Star or circle to dance with various ladies in the set. In such a figure, the *original* set designations apply to the ladies, for the square set formation is being held by the ladies who are standing in their home places.

In the Square Dance, the gentlemen keep their original names, numbers, and set designa-

tion regardless of where they are dancing at the time of the call, *unless* they take *new* home places at the finish of a change, thus re-forming the set for the next change with all dancers in new home places as is done in, "Around Just One." This is the only exception to the rule that the gentlemen retain their original set designation throughout the dance, and is not actually an exception, for in such a dance a new set is formed for each change or dancing of the figure.

The designating names, numbers, and terms as applied to the ladies refer to *positions* and *not* to individuals. As applied to positions of the ladies in the set, these terms are constant and do not change. As applied to individuals, they are not constant, for the ladies always take the set designation of the *position* in which they are dancing, no matter how briefly. Exactly the reverse of the rule applies to the gentlemen. I like to explain this to a floor by saying that the Square Dance is like marriage. The gentlemen keep their names and the ladies change theirs.

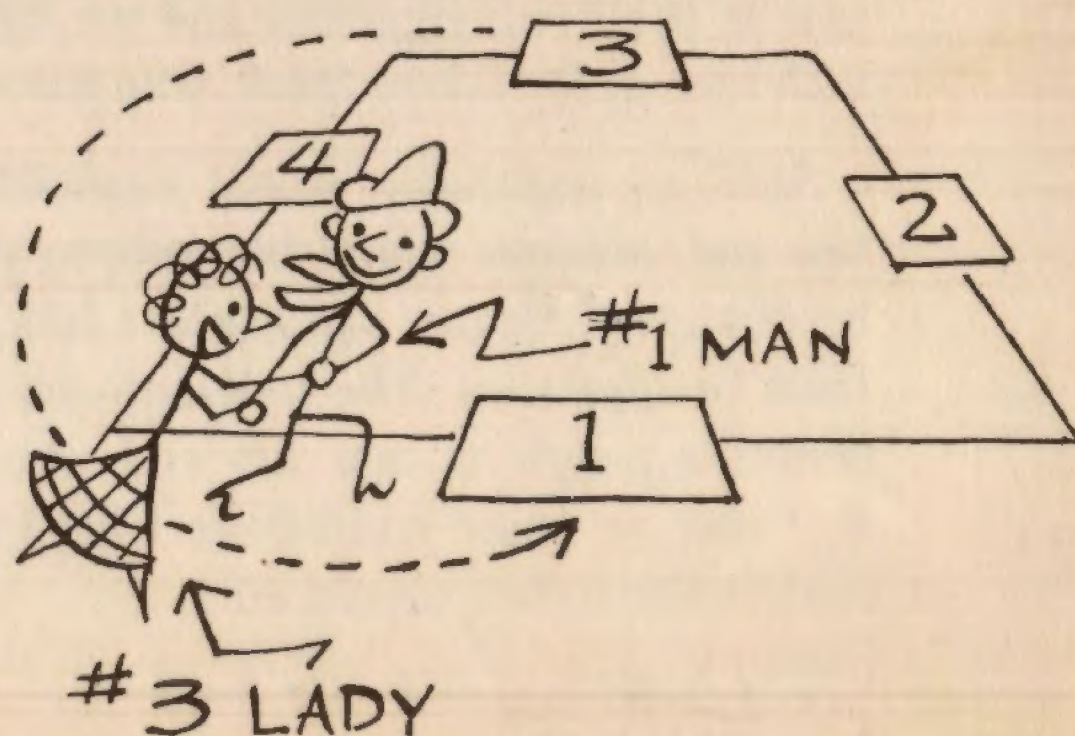
Another source of confusion and misunderstanding in this matter of designating terms for

## CIRCLE 8



## MAN RETURNS TO HIS ORIGINAL HOME

REGARDLESS OF WHAT GIRL HE HAS





# corner??

By LEE OWENS of Palo Alto, Calif.  
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the dancers arises in sub-formalities of two and three couples. In a circle four or formation of two couples, the lady at the gentleman's right side is his Partner, and *also* his *Right-Hand Lady*. The lady on his left is his Corner, and also his *Opposite Lady*. In a circle six or formation of three couples, there are *no* Opposites. The lady at the gentleman's right side is his Partner, the lady at his left is his Corner, and the lady to the right *past* his Partner is his Right-Hand Lady.

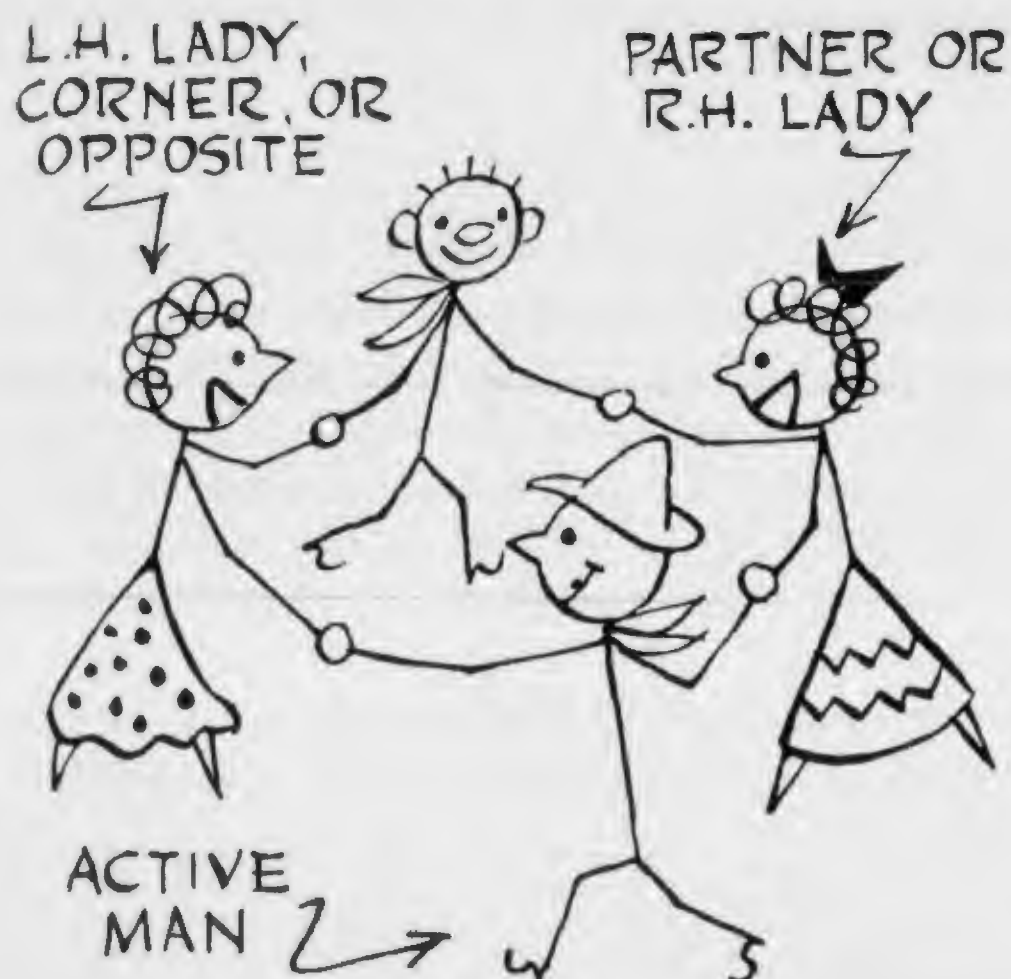
In a dance such as "Bachelor Mill," where the four ladies stand alone in the center with the four gentlemen standing at home place, the original set designations apply. The set has not been altered; the four ladies have simply stepped forward to the center of the set.

When dancing in a Line formation, the determining factor is whether we are dancing a Quadrille (Square Dance) or whether we are dancing a Contra (Longways) Dance. If we form lines while dancing a Quadrille, the Quadrille rules apply strictly. If we are dancing a Contra, we apply the Contra rules in which we have no numbering of couples, but only a Head Couple and a Foot Couple. If the

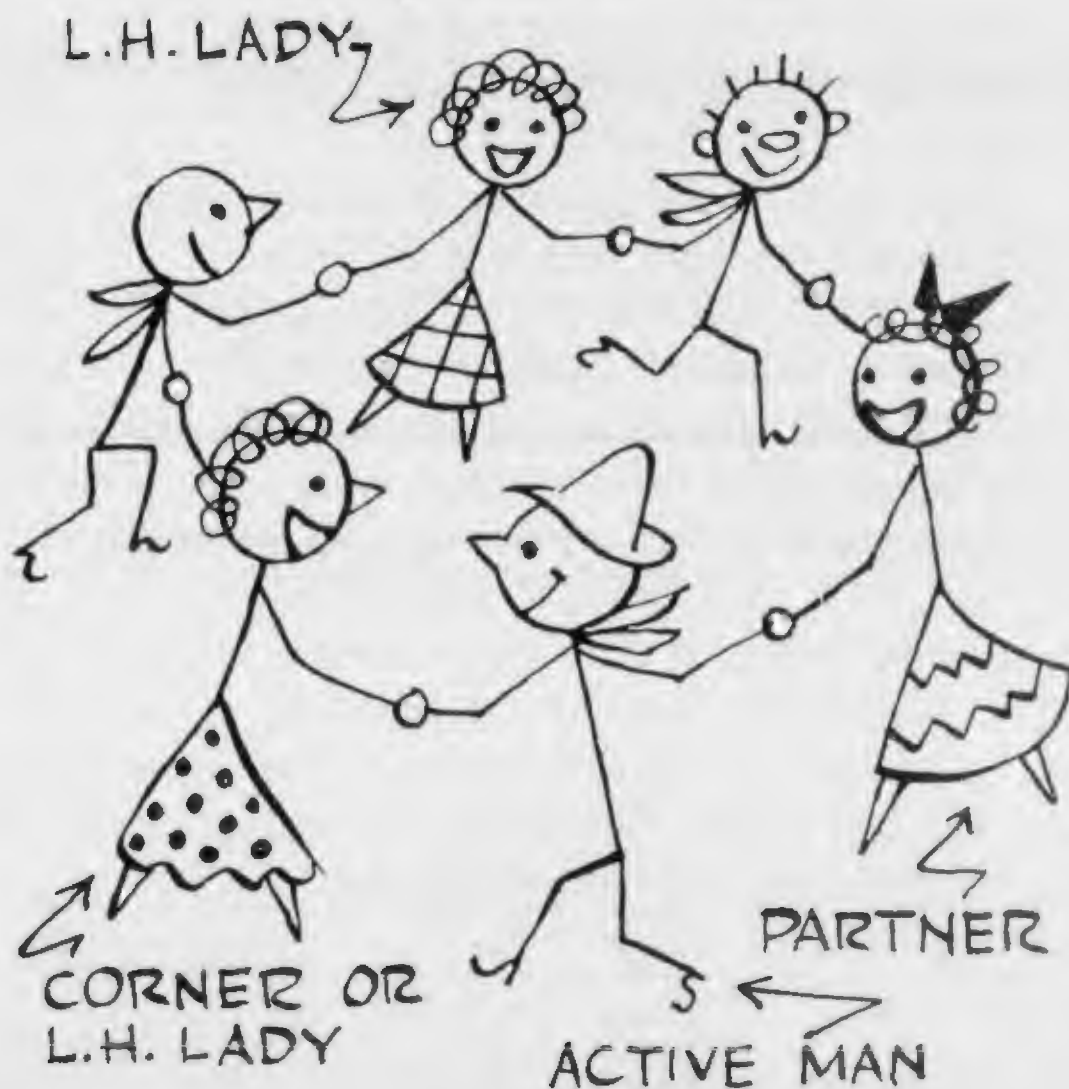
gentlemen are all in one line facing a similar line of ladies, all will be facing their Partners. If in lines of couples, the lady at each gentleman's right is his Partner, the lady at his left is his Corner, and the lady directly facing him will be his Opposite. We have no Right-Hand Ladies in the Contra Dance. The set designations in the Contra differ from that of the Quadrille. If we attempt to apply the terms of one type of dance to another, we will find ourselves in a mess.

These Star figures, the "Allemande Breaks," and similar calls are the chief offenders against the rules of the Quadrille as regards the set designations. They can be called better, clearer, and be danced "on calls" without instruction or the necessity of following a rehearsed routine if the caller will simply follow the basic and fundamental laws, traditions, and terminology of the Quadrille or Square Dance, and stop making up his own rules. If he is going to do that, he might as well rehearse on the floor, call "Deedle-eye, deedle-eye, deedle-eye-doe," and let them dance by routine. Why bother with a call? It doesn't mean anything if it doesn't tell you exactly what to do, and you have to say: "Corner, Corner *which one* is my Corner?"

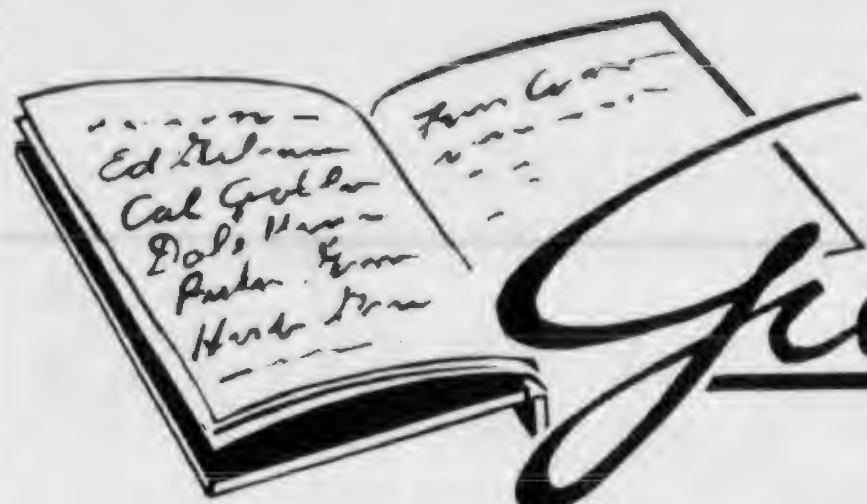
## CIRCLE 4



## CIRCLE 6







# MEET OUR

# Guest Caller

## GRAND SASHAY—(filler)

Allemande left on your left hand  
 Right to your partner and a right and left  
 grand  
 Half way 'round in the usual way  
 Meet your honey with a grand sashay  
 Sashay right around your partner  
 Back up left give a right hand there  
 Sashay left around the square  
 Left hand to that lady there  
 Sashay right around the square  
 Right hand to that lady fair  
 Sashay left around the square.  
 A left hand to that lady there  
 A right to the next and she's your own  
 Promenade that pretty girl home.

### HELPFUL HINTS:—

1. If you would normally give right hand to a person in the grand right and left, then you sashay forward to the right around him and back up on the other side. And vice versa.
2. Don't do this with a jerk! When you walk by somebody after the sashay interruption, go smoothly rather than yanking some one's arm out of the socket!
3. "Sashay" is the Texas equivalent for the "dosa-do".

## ALAMO STYLE—(filler)

Allemande left in the Alamo style  
 All join hands and balance awhile  
 Balance in and balance out  
 Turn with the right hand half about  
 Balance out and balance in  
 Turn with the left hand half ag'in  
 Balance forward balance back  
 Turn with the right on the outside track  
 Balance eight around that ring  
 Meet your honey with a two-hand swing

### HELPFUL HINTS:—

1. The balance is always forward, then back, whichever way you are facing, so a lady is always going out while a gent goes in and vice versa. However the actual calls "in and out" are for the gents.



**Rickey Holden**

Rickey Holden, square dance specialist for the San Antonio Recreation Department, has been directly responsible for the square dance training of approximately 5,000 dancers since he first joined the Department in 1948. Although his own square dance background reached from coast to coast and included New England contras, Eastern quadrilles and the Appalachian circle dances, he wisely followed the traditional pattern of Texas squares in his development of the San Antonio area. He has recently taken Texas style dancing back to the East in a series of Institutes through New Jersey and New England, followed by a week of instruction at the County Barn School held in Stepney, Connecticut, during July.

Rickey has recorded an album of dances with calls under the Folkraft label, and for the past year has written a weekly square dance column in one of the largest dailies circulated throughout South Texas. During the past summer he spent three weeks calling for the Rockettes and Corps de Ballet at the Radio City Music Hall as part of the current stage show. Rickey and his wife Marti will be guests-of-honor at the Cow Counties Fall Festival being held this month.

Following are two calls, popular for 60 years in Texas, to which Rickey has added his original patter:





# COW COUNTIES

## HOLD A

# FALL FESTIVAL

October 21 and 22, 1950

SOMETHING unique in BIG square dance assemblages is being planned by the Cow Counties Association in the San Bernardino area. On October 21st and 22nd, the Cow Counties people will have a program designed to fit many needs, and to be handled in a fashion not tried before, in this area, at least.

### Lots of Dancers

On Saturday evening, the 21st, there will be not one Big dance but a lot of medium-sized ones, with *one* caller presiding at each. The Cow Counties area has the facilities to provide for a number of guests at each dance and this will be managed by invitation only, through the heads of the various other Associations. Each hosting club will, therefore, have as its guests a member club or more, depending on the size of the hall, of one of the other seven local Associations. This will all be arranged beforehand so that halls are not overcrowded, and, since the dances are one-caller affairs, it will provide the outlanders the opportunity of becoming really familiar with the caller's style instead of having to cope with sudden changes from one to another.

### Housing Help

Carl Anderson, President of Cow Counties, also says that the hospitable San Bernardinoans

can, in a large measure, help with the housing for those who wish to stay over and take advantage of the rest of the week-end's program. This, too, will be set up beforehand and there are excellent motels to catch the overflow. Following is a first draft of the week-end program.

### October 21

Sat. A.M. — Registration, Swing Auditorium, Orange Show Grounds, San Bernardino

Sat. A.M.—"Clinic" for Musicians and Callers

Sat. P.M.—1-2:30 — "Briefing" dance for out-of-area dancers, conducted by Ed Gilmore

Sat. P.M.—Round dance instruction, and coordination in square dance styling

Sat. Eve.—Invitational Dances

### October 22

Sun. A.M.—9-10:30—Breakfast

Sun. P.M. — Dance presented by out-of-state Callers; Chuck Wagon Dinner

Sun. Eve.—Stampede Dance, several callers, Orange Show Auditorium, San Bernardino

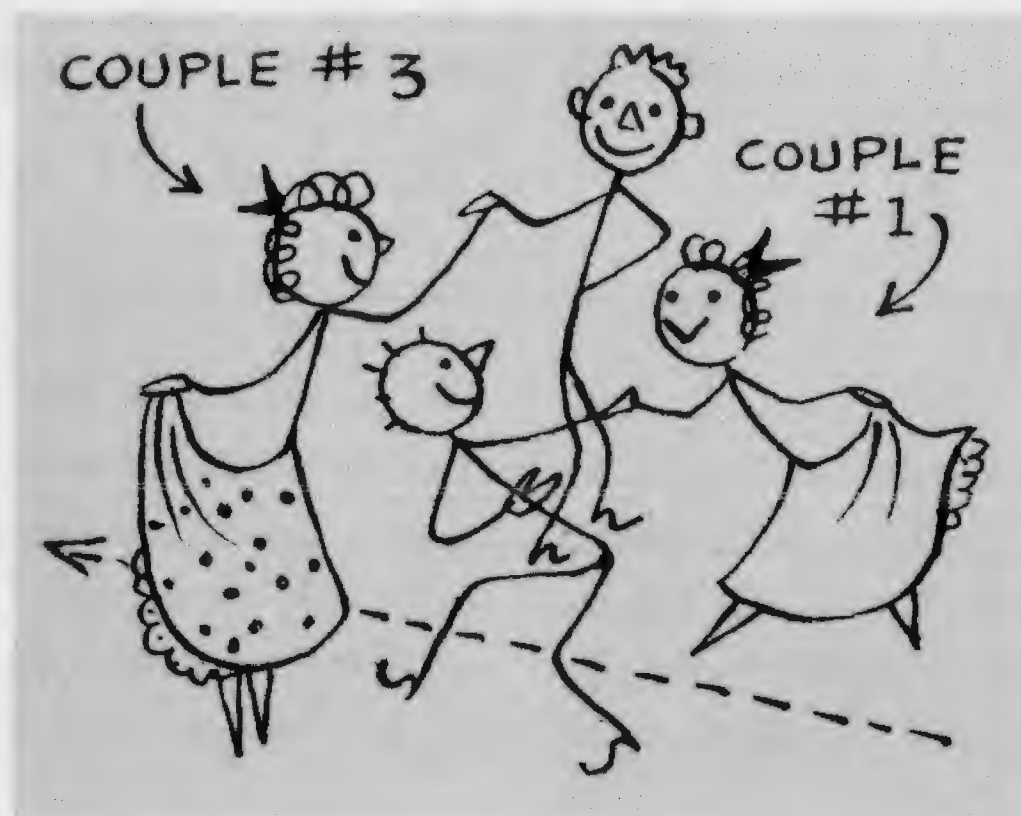
The above will be verified and brought up to date when arrangements and reservations are made to attend the various activities. By and large—it looks like a Big Fun Week-End!



# INSIDE OUT and OUTSIDE IN

First and Third, Bow and Swing  
Up to the Center and Back to the Ring  
(1) Forward Again and One Dive In  
With an Inside Out and an Outside In

As they come together in center No. 3 arches and No. 1 ducks under. As soon as No. 1 is under No. 3 arch, they stop and make an arch and back up allowing No. 3 to back under the arch as they back up themselves.



(2) Now Bow Your Back and Do It Ag'in  
Repeat (1).

(3) Swap Your Pard for a Brand New Girl  
Turn to the Side with a Dishrag Twirl

No. 1 and No. 3 men swap ladies and turn back with original partner to face side couples. As they turn to side they do a dishrag turn by raising their joined hands and turning away from one another (man left, lady right) under their own arms, using the roll of the turn to go under the arch formed by the side couples. This gets everyone working.

With an Inside Out and an Outside In

Same as (1).

Duck Your Head and Do It Ag'in

Same as (2).

Allemande Left, etc.

Everyone is standing in front of their corner, so do an allemande left, then go back to home position for a Grand Right and Left.

(In place of Allemande Left Sometimes Use Two Circles of 4 and a Do-Si-Do—then Home and an Allemande Left. No. 1 and No. 3 Gents Do Not Have Own Partner.

After each Couple has been Active Everyone has His Own Partner Back.)

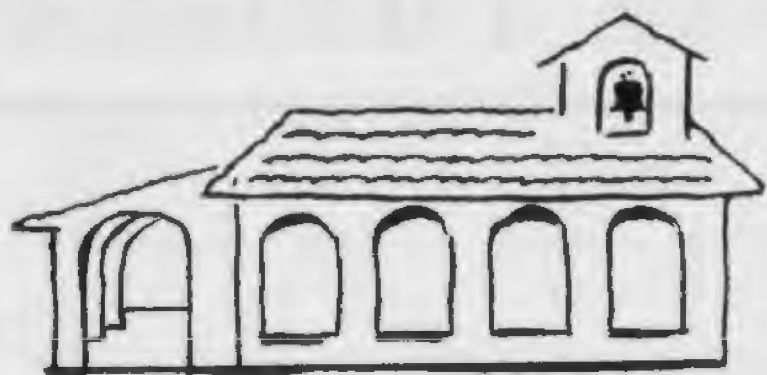
Repeat, having No. 2 and No. 4 Work with No. 2 Duck Under.

Repeat having No. 1 and No. 3 Work with No. 3 Duck Under.

Repeat having No. 2 and No. 4 Work with No. 4 Duck Under.



# SANTA BARBARA



## Fiesta

SENORITAS and caballeros mingled with gingham-ed gals and their cowboy partners during Santa Barbara's picturesque annual re-living of the days of the dons, to swing and whirl to the calls of the square dance. A wooden floor was laid in the Sunken Gardens of the famous Court House and on August 24th and 25th the outer walls of the beautiful building rang with the commanding do-si-dos of local callers Leon Enlow, Bruce Johnson, and Art Merifield. Ernest Schilling co-ordinated the square dance program for the entire Fiesta. Pictures on this page were made by Sets in Order's staff photographer, Joe Fadler.



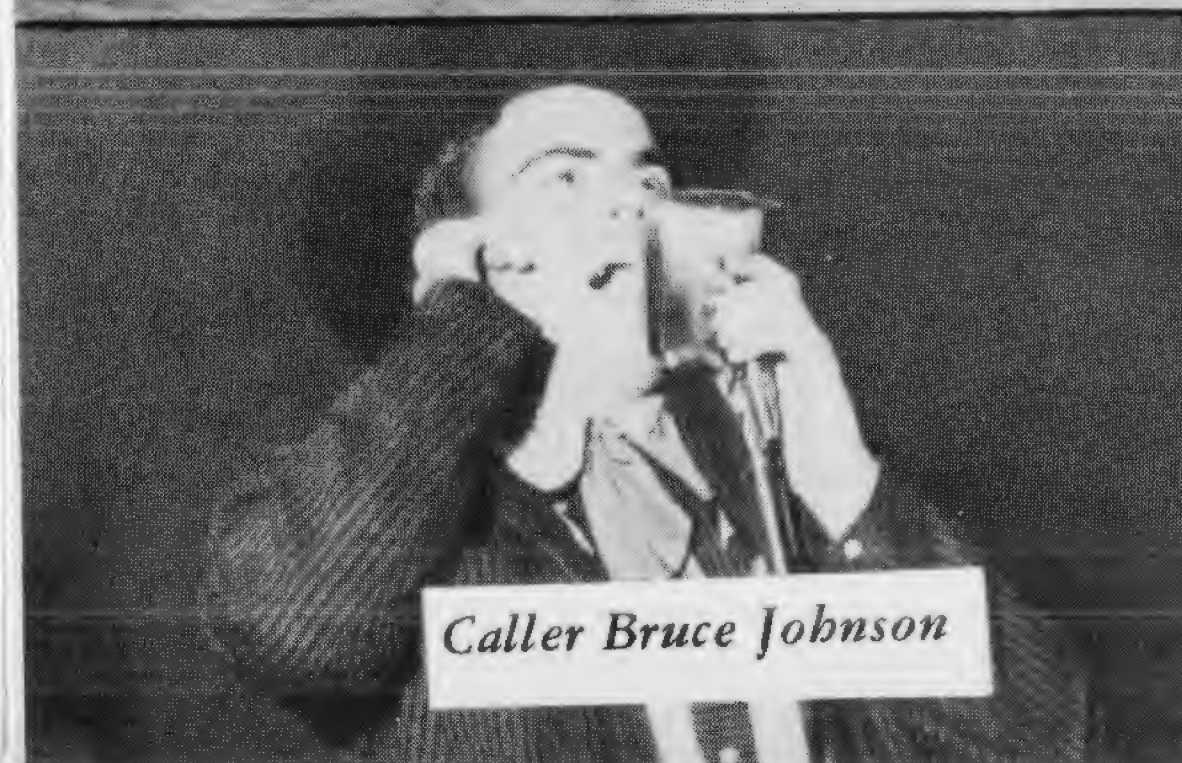
*A caballero and his lady pose smilingly.*



*Fun reflects in the happy faces of the dancers.*



*Caller Art Merifield*



*Caller Bruce Johnson*



*Souvenir vendor at El Mercado*



# ASSOCIATION COUNCIL FORMED



*The kick-off meeting, to plan Santa Monica's Diamond Jubilee Square Dance. All seven Associations are represented here.*

**W**ESTERN Square Dance Association of San Gabriel Valley played host on Saturday, August 26th, to officers of the seven local square dance Associations, for luncheon at Monterey Inn Fiesta Room in South Pasadena. The idea for the get-together grew out of the initial meeting of the same officers, brought together to plan the Diamond Jubilee Square Dance in July.

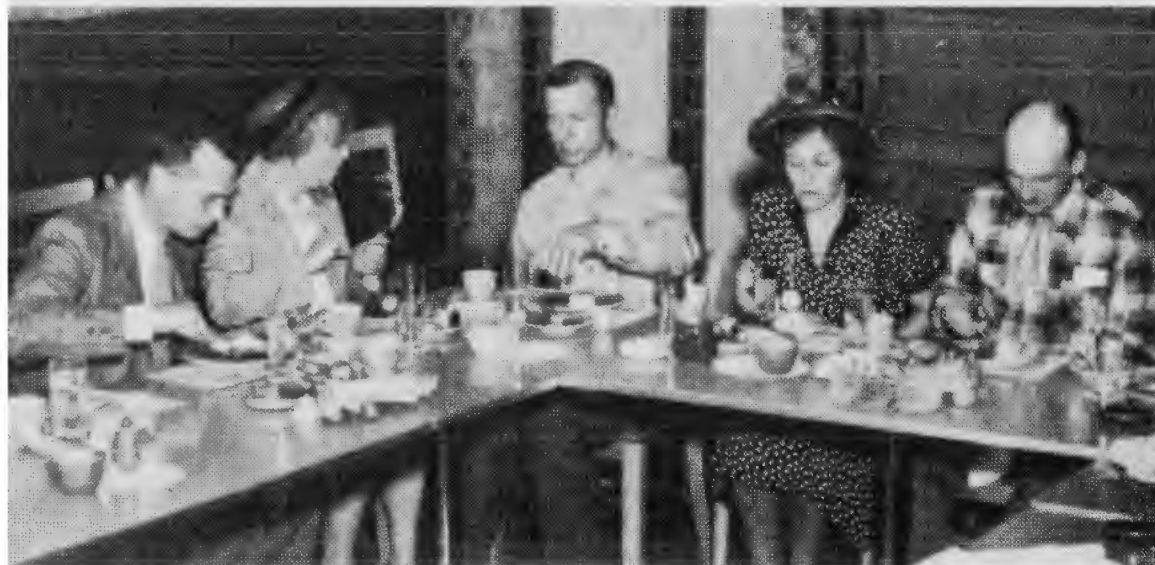
The second meeting enabled the group to discuss the forming of a council of associations. Harry Longshaw, publicity chairman of the Western Association, conducted the meeting after the luncheon.

Council of Square Dance Associations (California), was decided upon for a name. Purpose of the Council will be to act as a clearing house for ideas to assist in bettering square dancing. The Council will have no authority to pass judgment, but will offer opportunity for discussion and possible settlement of common problems. It will endeavor to promote and protect square dancing as a social recreation.

Members will be all Southern California

Associations acceptable, and each Association will be represented by one couple. At stated periods, each Association will take its turn in acting as host in his area, and can invite such eligible guests as are decided upon. All of the conclusions drawn at the August meeting will be subject to study and acceptance by the various Associations.

Those who attended were, in the alphabetical order of their Associations: Associated Square Dancers, the Russ Huestises and Ed Bestic; Cow Counties, the Carl Andersons; Northern San Diego County, the Walter Clopines; San Diego County, the Nelson Sherman's; South Coast Association, the Lorenzo Hamptons; Western Association, the Al Dunns, Harry Longshaws, Charlie Devalons, Bud Fobes, Charlie Quirmbachs, and Ralph Wahlmarks. Tri-Counties Association of Santa Barbara, being busy with Fiesta Week, was unable to send representatives, but will be apprised of the accomplishments of the meeting. Hosts for the next meeting of the Council will be the South Coast Association, in the Long Beach area.



*Left to right: Charlie Devalon (Western), Mrs. Lorenzo Hampton (South Coast), Al Dunn (Western), Mrs. Carl Anderson (Cow Counties), Harry Longshaw (Western).*



*Left to right: Jay Orem (Sets in Order), Neal Longshaw and Ralph Wahlmark (Western), Mrs. Nelson Sherman (San Diego County).*



## MY GAL SAL

You swing Sal and I'll swing Kate  
Swing your corner like a gate  
Swing her awhile, then let her alone,  
And swing your own

All four men first swing partners, then corners, then partners again.

Allemande left and hear my call  
It's a grand right and left 'round the hall  
With a heart that is mellow  
Promenade that fellow  
And all swing your gal.  
Four girls three-quarter chain the ring  
Do paso that dear lil' thing

All four ladies form right hand star in center of set around to original corner for the start of a do-paso (left to corner, right to original partner).

**With a waist swing that fellow**

Four ladies finish do-paso by returning to corner with left fore-arm. Men place right palm in small of ladies' backs and swing them twice around in counter-clockwise direction. Ladies hold skirts with fingertips of right hands and swish them like a reverse capital "S".

**Whose heart is so mellow, and promenade  
(Everybody sing)**

**Your sorrows, troubles, and care she's always  
willing to share**

Four gents promenade corner girls they have just swung, who now become their partners. After a once-around swing, men hold girls' right hands in their left and the girls do a right face turn clockwise under men's left arms.

**All around your left hand lady**

Men pass new corners on outside of set, right shoulders.

**See saw your pretty li'l baby**

Men pass partners by left shoulders to outside of set.

**And all swing Sal**

All swing present partners.  
Repeat figure until original partners are back together. The music will soon be available on the Stylemaster label.

## THE



# SQUARE

## OF THE MONTH



**BILL MOONEY**

Bill Mooney called his first square dance in 1937. His teacher was Dr. Lloyd Shaw's first male student, Henry Graef, who insisted on form and style. A community club of member callers was formed by Bill in 1937 and in 1942 he and Gilda Langston started square dancing activity at the Edison School in Altadena, out of which grew 17 PTA club groups. Having a musical background, the singing calls come easily for Bill and he is well-known for his facility with them. He has recorded for Imperial, and now has his own company, Stylemaster. The Covina Cavorters, Bill's precision dance team, danced before 3000 invited guests at the 1950 Tournament of Roses Coronation Ball in Pasadena, and his teen-age Azusa Alegros have appeared on T.V. His firm belief in the future of square dancing has led Bill to plan a spacious new building on his White Oaks Ranch in Glendora, where he now calls six nights a week. His Friday family night finds dancers from four to eighty-four dancing together. One of Bill's original singing calls appears on this page.



# 'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets In Order" and will be collected

and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mts. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.)

## Under the Utah Moon

Four thousand square dancers jammed the parking lot of Salt Lake City's Sears, Roebuck store on August 30th, to dance under a full harvest moon. It was the biggest community square dance ever held in that area and attracted some 10,000 spectators as well.

A sound truck amplified the music throughout the block-long dancing arena, and fifteen callers participated in the event. These included Clarence Walk, Fred Smith, Shelia Woodland, Roy Koerber, Virginia Harris, and Ottis Lasater.

Prizes were awarded, but the onus on "best dancers" was avoided by having the prizes for the oldest square, the youngest square, and the square which had travelled the farthest to attend. The oldest group won an evening at the Hotel Utah for dinner and square dancing; the kids got a MacGregor Square Dance Album. Dancers from Price, Utah, and Preston, Idaho, shared honors for travelling the farthest and they, too, were awarded a MacGregor Album and square dance accessories. G. Wayne Simper, recreation director, was in charge of the event.

## Oakland's Dudes and Dolls

Adding to the growing list of clubs in Northern California assembling for square dancing pleasure, is the Dudes and Dolls Club which meets each Wednesday night in East Oakland's Horace Mann School. This is a couple-club of fifty-eight members and was organized in early summer under the leadership and guidance of Jim Lomba, its President. There are eight callers who alternate behind the mike. These are, besides Lomba, Ronnie Griffith, Jay Balch, Ted and Bette Lane, Jack Logan, Jim Mark, and Frank Livingstone. Livingstone, who has done an excellent job of promoting square dancing in Oakland, was presented with an honorary membership in the Dudes and Dolls group, in recognition of his time and effort.

## Big Roundup in Little Rock

Saturday, October 14th, will mark the First Annual Roundup in Little Rock, Arkansas. Sponsored by the Exchange Club of Little Rock and the Arkansas Federation of Square Dance Clubs, the whing-ding will take place at the Robinson Auditorium from 8 PM until midnight. Member-clubs of the Federation will send exhibition sets to show their stuff, and the exhibitions will alternate with general dancing throughout the evening.

When the attending dancers register, they will receive a booklet which will contain a complete schedule of the dances and a complete list of calls to be used. Callers, coming from all over Arkansas, will make their own selections of calls.

## Mountaineers' Festival

For the second year, the Mountaineers' Square Dance Club presented a Square Dance Festival in high-up Flagstaff, Arizona, on August 11 and 12. Friday night's Warm-Up Dance started things off in the beautiful Memorial Gym of the High School. There were seventy or eighty sets of dancers, and some more than middlin' good fiddlin' by Fiddlin' Doc and his Mountaineers. Bob Osgood, from Los Angeles, paused long enough on his way to Pappy Shaw's August class, to join the other callers giving out from the balcony twenty feet above the dancers. On Saturday morning, there was a roundup breakfast in Reese Hall of the Federated Church at 8:30, followed by exhibitions and new dances back at the Gym in the afternoon. Saturday evening saw the Grand Festival in the Gym attended by many dancers who had driven up from Phoenix, Tucson, and other Arizona towns, to get in on the fun.



# Sets in Order

GREEN SHEET

OF LOCAL SOUTHERN CALIFORNIA NEWS

VOL. 1 NO. 10

OCTOBER 1950

## 106,000 TO WATCH *YOU* SQUARE DANCE

Just how big is square dancing in California? That's the question thousands of folks are asking these days, and that's one question about 96,000 Legionnaires expect to have answered for them the night of October 11th in the Los Angeles Memorial Coliseum.

Unable to get out and see a Jamboree or Roundup for themselves, American Legionnaires from all over the United States and the Territorial possessions, together with others who will help fill the 106,000 capacity Bowl will watch the 2,000 representing Southern California do several hashes and perhaps a round dance as one of the main features in the gigantic pageant, "Cavalcade of California", designed to portray the story of our State to the visiting Legionnaires.

More a demonstration of what is being done, the dancers will only dance for but a few minutes of the great show, but all those participating will blend into the other acts, ride the horses and buggies, the old automobiles, the covered wagons, and will have "Their day" as actors during the balance of the show.

Participation in the show is entirely voluntary, and all entries considering themselves in a good intermediate or high level dancing group are cordially invited to costume and take part. A short rehearsal will be held Tuesday night, October 10th, at 7 o'clock in the Coliseum. All those who possibly can attend should be on hand to help set the dances for the coming evening. On

the night of the show, the rehearsal for all those in the dance sequence will start at 6 p.m. The show starts at 8.

Square dance direction and calling will be done by Bob Osgood. Music will be furnished by Jack Barbour and his orchestra.

Many clubs have indicated that their entire club will be in attendance at the Coliseum that night. Come and share in the fun.

### LOCAL ELECTION RESULTS

One of the oldest clubs in Associated Square Dancers is Circled Square. Newly elected officers are Laurence Paul, President, Otto Stave, Vice-President, Jeri Stave, Secretary, and Fran Lohr, Treasurer. Caller, Slim Brough, puts the group thru its paces the 3rd Saturday of each month at the Robertson Playground.

Newly elected officers for the La Habra Highlanders are Bill Evans, President, Dean Ekdahl, Treasurer, and Betty Taylor, Secretary. These folks meet the 2nd and 4th Mondays at the Knowlton's Barn.

One of the old-timer clubs in the San Fernando Valley, the Do-C-Do, hauled off and elected new officers for the winter term. The chosen are Wilbur Haygood, President, Gerald Molen, Vice-President, Rose Watkins, Secretary, John Margworth, Treasurer, and Phil Monroe, Publicity. Starting his fourth year as caller for the group is Jonesy, who "throws in the clutch" about 8:30 on the first and third Saturdays.

### SANTA BARBARA

A big deal for the City of Santa Barbara will be the "kick-off" of the Red Feather Community Chest Drive for that city. Callers Leon Enlow and Bruce Johnson, together with out-of-towner, Bob Osgood, will give forth with the calling. Scene for the event will be between State Street and Anacapa Street on Camarillo in Santa Barbara. The date, Oct. 7th, the time, 8 p.m. Glover Barnes furnishes the music. John Jenkins is general chairman, and the local broadcasting stations will take care of the public address system.



The Western Square Dance Association of San Gabriel Valley hosted representatives from all the Southern California square dance associations to form a COUNCIL of square Dance Associations to kinda keep in touch with each other and pass the new info around. This eventful day was topped off by all trooping out to dance with the Covina Prints and Plaids and Wayne Donhoff.

On invite of Marjorie and Ozzie Stout, some San Gabriel Valley folks went down to attend the Whittier Folk Dance Fellowship Fall Round-Up. This club, dancing since 1943, is now headed by Miles Meacham. Another big affair in Whittier this month was the opening fall Square Dance of the Whittier Women's Club, Florine Pellisier, Chairman.

Millie and Spurge Finney entertained the Silver Dollar Square, the Rip n' Snorters, and some San Gabriel friends to celebrate the visit of that "Fireball of Phoenix", Bob Merkley and his lovely Ellen. After food, badminton, and charades, we struggled over to the Bowl to watch them perform in that magnificent "California Story". What a Wagon Wheel!

Other Arizonians seen dashing thru town toward Phoenix — the Frank Bradfords and the Schauers. Took a little peek at the T.V. Dude Ranch Show Sunday nites and was right proud of our San Gabriel Valley dancers, the Duke Wellingtons, Archie Smiths, Wayne Donhoffs, Wally Fleers, Milo Fernalds, Ken Holcombs, Shirley Woolard and Jackie Pattison (now Mr. and Mrs.), the Whoop and Holler Kids, and Jack Hoheisal calling.

Bow and Swing Club of Alhambra, Ralph Wahlmark leading, traipsed out to Knotts' Berry Farm, gorged themselves on steak, and danced the evening thru. Surprise of the month — Doc Graham arriving on HORSEBACK to call for the Annual Barbecue-Square Dance of the Junior Pioneers of the U.P.R.R. at the Long Beach Pistol Range. No "drug store" cowboy, "Doc", but the real thing!

#### SPECIAL PARTIES

Knotts' Berry Farm was the scene; Sept. 13th was the date, when 96 members of the Santa Monica Co-Op Squares and callers, Ross Christianson, John Whitcomb, Johnny Savage and Johnny Velotta made with the patter and "hash". Regular caller for the group, which meets every Saturday evening at John Adams Junior High School in Santa Monica, is Ross Christianson.

Jubilee Squares is putting on a special dance on Friday, October 27th for club members at their Victory-Van Owens Playground Clubrooms. Gay Goblins and scarey spooks will decorate the hall. Special refreshments will be served and members will vie for door prizes. Joel Orme calls for the gang.

Closed for acoustical repairs are the Glendale Saturday evening square dances. Callers for the wonderful dances during the past year included "Jonesy", Johnny Donhoff and Arnie Kronenberger. Jack Brooks, dance chairman, announces that the dances will once again get under way, with Arnie Kronenberger as caller as soon as necessary repairs have been made by the city.

For folks out around San Bernardino way, a special Round Dance with Joe and Marguerite Clapp in the teaching position, is held every Monday from 8 to 10:30 P.M. at the "Buckboard" on east 19th in the town of San Bernardino. They feature the old and new rounds.

A new round dance class, with Ted and Kay Roland, instructors, starts Thursday, the 12th, in Inglewood, California. The address to remember is 3569 W. Manchester. Call ORegon 82452 for reservations.

Harold Sturrock will do the calling and teaching for a new Beginners' Class starting Tuesday, October 3rd at 7:30 P.M. and every Tuesday in the auditorium of the Girls' Club at the corner of St. Andrews Place and DeLongpre Avenue in Hollywood. Further information, if you wish, may be obtained by phoning Hillside 4063. This is under the direction of the Assistance League of Southern California.

A very well organized program is sponsored by the Al-A-Mann Squares which meets every Thursday evening at 8 P.M. in the gymnasium of Horace Mann Junior High School, 7001 So. St. Andrews Place. The group has the use of two rooms, which makes it possible for the dancers to seek their own level and also bring their friends. Lou Snyder calls for the Intermediates and Jean Baker takes care of the Beginners. The organization is sponsored by the Junior Youth Services Branch of the Board of Education, Mr. Howard M. Bell, Supervisor.

The Orcutt Park Club House at Canoga Park which was dedicated on Sept. 17th, has regular Saturday evening dances, with Joel Orme and Bob Panza calling on the 1st and 3rd Saturdays for the 49er's Club and an open evening of Dances on the 2nd and 4th Saturday evenings, with Boyd Harmon and Chuck Hills.

A Beginner's Class is held every Monday night, beginning Sept. 25th, with Chuck Hills doing the calling.

Celebrating the completion of a full summer of dancing, the Midwick Whirlaways met for a barbecue-dance in the patio of Don and Bernice Ballard, recently. Caller, Duke Wellington, added to the fun by having several of the members try out their talents on the unsuspecting members.



Doing a little vagabond work down in and around the San Diego area were Geo. and Ruth Maddison (George, together with Jack Hoheisal, wrote the call, "San Diegan"). They report much activity in the Southern City, with a huge square dance following the Operetta sponsored by the San Diego Park and Recreation Department on August 25th. The dance featured the calling of Bob Osgood and followed the Operetta, "The Golden Trail" in the Balboa Park Bowl.

Frank Dyson did a bit of calling with the Circle 8 group of Spring Valley, hovering out in the La Mesa Centennial, featured on August 26th. On Sunday, August 27th, a picnic was featured by the Circle 8 Club with Roy Close, one of the oldest callers in the San Diego area serving as Master of Ceremonies.

According to George and Ruth, the folks in San Diego just can't be beat for hospitality.

Around Escondido way two square dance groups have solved the problem of cool summer dancing and had lots of fun and good fellowship (and food) by meeting for potluck supper and dancing during the summer months in the patios of the homes of members. Walter and Betty Clopine call for The Hidden Valley Twisters and the Swing Your Partner Club.

#### THINGS IN GENERAL

When Boyce Canon, President of Square Dancers, Ltd. proposed a big anniversary party for Sunday, September 24th, the whole membership indorsed it and by invitation arranged for some 40 sets to help celebrate. Using the John Burroughs High School gym in Burbank, this resulted in a real hoe-down, when Ed Gilmore acted as master of ceremonies and together with guest callers Ralph Maxhimer and Paul Pierce, put the dancers thru a fast evening. Following the dance, "smorgasbord" took over, making it one of the most pleasant social evenings on the fall calendar.

Square dancing to "live music" is a feature of every Tuesday nite dance in the American Legion Hall, Ventura. Gale Preitauer does the calling. Other guests the past two months at these dances, popular with the folks in the Moorpark area, include Dave Clavner, Joel and Ray Orme and Ted Roland.

The Do-Pa-Soers are really dancing with glee these days. Their Club was chosen to represent the Advanced-Intermediate Square Dancers at the new \$200,000 Van Ness Playground, 2200 W. Slauson at 2nd Avenue on the first and third Friday of each month.

The Clubhouse is not only most attractive and spacious, but is ideal for square dancing, being Celotexed and amplified for perfect sound. Johnny Donhoff is the caller, with banjo and accordin accompaniment.

If advance plans are any indication, San Bernardino and the Cow Counties should be crawling (or jumping) with square dancers October 21-22.

A couple of events which have never been tried in this current revival of square dancing include a "jam session" for musicians that will be one of the opening panels. Grace Gilmore, who has been the mainstay of the Cow Counties Association band of hoe-downers will be in charge of this session.

At about the same time on that Saturday morning, callers and club representatives will be on hand for all the caller sessions as well as the several big dances that are planned.

Advance indications are that many square dancers from throughout the southwest—and even some from New England—are planning to make the trip to California for the big Festival. Add to these several thousand Southern California enthusiasts who are planning to invade the Cow Counties and it spells FUN.

All clubs in San Bernardino, Redlands and Riverside are planning to combine on Saturday night for a series of big hospitality dances. Visitors from wherever will be able to take their choice of at least a half dozen big hoe-downs emceed by some of the top callers in the Association. Dances are being planned at the Redlands City Hall Auditorium, the spacious Civic Auditoriums in San Bernardino and Riverside, and the even larger Swing Auditorium on the National Orange Show grounds.

The latter facility—capable of handling some 1,200 dancers—will be the scene of the big Sunday night Stampede that will wind up the Festival. Also on Sunday will be held a big afternoon dance at the Swing Auditorium, featuring out-of-state callers.

On Sunday morning a Square Dance Breakfast will be held on the Orange Show grounds.

There will be square dance clinics, round dance clinics, musician clinics and caller clinics. EVERYONE's invited.

#### OPEN DANCES AT BEACH

Douglas Recreation Hall, Santa Monica, is the scene for the first and third Saturday dances featuring the calling of Ken Keeney. Guests are welcome.

The "Welcome" sign is always out at the Yankee Squares, which meet at the Legion Hall in El Segundo on the corner of Franklin and Concord Streets. Recent highlights on the Calendar of Events for Yankee Squares was the trip with Caller, Ed Fritz, to the Knotts' Berry Farm. Three southern guest callers added their talent to the evening, including Merle Cramlet, Gerald Reeser, Orville Wright, Mrs. Merle Cramlet, Ray Shaw, Herb Hill and Al Bowler.



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## Booster Jamboree for Texans

Down around Houston, Texas, it gets pretty hot in summer. So hot, in fact, that most of Greater Houston's one hundred or so square dance clubs fold up and try to keep cool *not* square dancing. In the past it's been hard to get some folks going again in the fall, mostly because they feel that square dancing progress has got beyond them and they'll find it too hard to catch up. The Houston Square Dance Council plans to fool 'em this year, with the biggest "refresher course" yet devised by man. On October 11, 12, and 13, the Council will hold a three-evening, area-wide dancers' course in the big Houston Coliseum, followed on October 14th by a Jamboree with no cost to participants. All expenses will be paid out of funds derived from the Annual Festival.

The Texans hope this will act as a booster and stimulus to revive the dancers' confidence in themselves and likewise encourage the clubs to re-form more easily. Instructors will likely be Doc Journell and Ed Smith, assisted by the Houston Recreation Department, with which the Council co-operates. The course will not be for beginners, admission being obtained only by tickets through clubs.

To precede the refresher course itself, there will be a callers' seminar on October 9 and 10. Houston operates on an amateur basis, callers being club members, also, and right now it is estimated that there are 300 to 350 callers there. The instructor for the callers' class will be that "whirlwind" from San Antonio, Rickey Holden himself.

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## Chicken Coop Square Dancers

Back in 1938, in a turkey coop on the old Monaghan Ranch southeast of Las Cruces, New Mexico, some El Paso Texans got together to form a square dance club which is still going strong. They call themselves the Chicken Coop Square Dance Club and meet twice a month on a square beside the old-time dance hall which holds relics of other days in the rich tradition of the Southwest.

The original concrete floor of the hall is still warmed on cool nights by the same brooder stove that kept the chill from the first turkey inhabitants, and is inscribed with names of the club's charter members.

Among those names are the Buck Stinsons, Mrs. Margaret Schuster Meyers, the Leonard Goodmans, and the Herb Greggersons.

The club itself was the idea of the late Miss Shirley Thomas, former owner of the Monaghan Ranch, and the tradition is carried on today by the Henry J. Fountains, present owners, who display true Western hospitality by opening the doors of their diminutive dance hall located at the end of long rows of pecan trees, cotton, peppers, and corn.

The hall is chockfull of interesting relics of another day, and Mr. Fountain's square dance cartoons on the walls add a touch of humorous spice. There are cuspidors, tin roosters, ancient prints, a Victorian postcard of a fine old lady with real hair, a pair of tiny boots from the Corralitos Ranch. With all this atmospheric accumulation, it's no wonder the Chicken Coop crowd has bridged the gap between the early history of the area and the present-day trend, through their interest in square dancing.

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## Country Barn School

Students from six states attended the first Country Barn School, held in Stepney, Conn., at Al Brundage's Country Barn from July 9 through 15. A staff of four teachers, qualified in several phases of square dancing, kept the students busy.

Olga Kulbitsky, the only feminine member of the staff, instructed in dance techniques and also aided round dance instruction under the direction of Frank Kaltman. Squares, with regional touches of both the East and the West, were taught by Rickey Holden and Al Brundage. At the request of the students, much time was devoted to the finer points of calling, which was well received.

Time was found for play as well as study, and among the highlights of the week were a picnic excursion to lovely Candlewood Lake, a chicken barbecue at Putnam Park, and a real old-fashioned church supper.

The teachers have decided that next year's registration will have to be limited, since a small and well-chosen group is the most rewarding with which to work. Reservations have already been made by some of the students for next year's Country Barn session.



# Summer-1950

THIS summer saw much Institute activity throughout the country. Groups meeting in barns as far east as Stepney, Connecticut, into New Hampshire, down in Ruidoso, New Mexico, the Rock Mountains, Colorado Springs, and lake resorts of California, jointly featured more square dance activity than ever before presented. At Colorado Springs, dancers from each of the 48 states, and from several outlying possessions and foreign countries, gathered to learn from Lloyd "Pappy" Shaw the basic fundamentals as well as the current trend of the square dance picture.

Two of the unusual summer activities are

pictured on this page. One is the Summer Folk-dance Camp at Stockton, California, where square dancers experienced a cross-continent taste of square dancing with such teachers as Ralph Page from New Hampshire, Herb Greggerson from El Paso, Texas, Vera Holeuffer, Jack McKay and Bob Osgood from California. In Colorado, the old town of Steamboat Springs resounded to the calls of Ed Gilmore in an Institute jointly sponsored by the Terry Mandel Camp, Lowell Whitman Boys Camp, Steamboat Springs Chamber of Commerce, and the Dip and Dive, and Do-Si-Do Square Dance groups of Steamboat Springs:



On the campus of the College of Pacific in Stockton, California, several hundred gathered under the leadership of Lawton Harris (left), with more than a dozen well-known leaders from all over the country to enjoy themselves with a bit of dancing. One of the highlights of that August week was a constructive meeting of the Editors of six of the leading square and folk dance magazines. Photo (center) shows leaders giving helpful criticism to each other's work. Left to right: Ralph Page, Editor of "Northern Junket"; Herb Greggerson, Editor of "Foot 'n Fiddle"; Bob Osgood, Editor of "Sets in Order"; Arden Johnson, Editor of "The Roundup"; Bob Lamont, Editor of "Let's Dance", and Vyts Beliajus, Editor of "Victis". Three parts of the country were represented by square dance leaders (right) Ralph Page, New Hampshire; Bob Osgood, California, and Herb Greggerson, Texas.

Part of the 4,000 spectators who gathered at Steamboat Springs, Colorado, watched street dancing exhibitions called by Ed Gilmore on August 12, 1950.







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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets In Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets In Order", giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I have witnessed considerable trouble in teaching the Kentucky style do-si-do and propose the following call, which seems to help:

Circle left, circle a while

Do-si-do Kentucky style

A right to your corner and pull her past

Swing half around and hold on fast

Circle about while the gents face out

Break with the left, pull your corner thru

Now a do-pas-o like you used to do

Etc.

WILLIAM DUNBAR  
Manhattan Beach, Calif.

Dear Editor:

First, let me make it clear that I do not excuse the rudeness of a couple inviting guests to a square dance and then ignoring them all evening. It definitely is the hosts' responsibility to see that their guests dance most of the evening.

However, I would like to say a word for the members of a "closed" dance group who are often unjustifiably accused of being snobbish. My husband and I belong to two closed square dance clubs and have been members since their start. We were all strangers to each other when we started, but within a few weeks we looked like life-long friends to see us talking together. Many nights we have not danced in the same square twice. Yet, after those same evenings we would hear that strangers thought we were too snobbish and cliquish. The only conclusion we could draw was that all the old timers looked



alike to the strangers. Even though we were dancing in different squares, our laughing and joking with the other couples made it look like we were still in the same set.

Whenever guests who dance at the same level as we do come to our clubs, they are quickly taken in, and I'm sure they find no reason to complain of their treatment. However, many club members have not checked into their guests' dancing ability before inviting them and then have found out too late that their friends needed a little more experience before mixing in with an advanced group.

We have also found that while many guests are excellent dancers—better than we—they are apt to be shy and reluctant to get up when the caller announces, "Form your sets". Our clubs encourage cutting in, but there should never be more than three couples cutting in.

Square dancers are really very nice people, and it's a shame that any guest should ever feel himself unwelcome.

MRS. EDNA DICKERSON  
Los Angeles, Calif.

## *Really Outstanding* SQUARE DANCE FROCKS

*created by*

**Catherine Ogle**

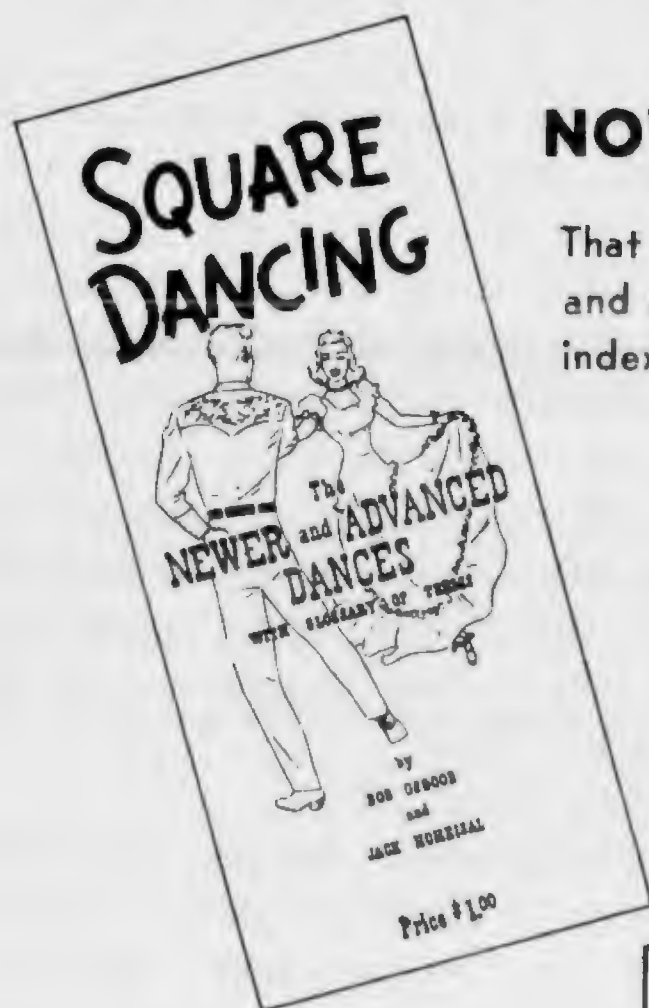
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## *Sets in Order*



## SQUARE DANCE PUBLICATIONS

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Terms and instructions to help the beginner
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LOS ANGELES 48



# NORTHERN LOUISIANA SQUARE DANCE INSTITUTE

to be held in  
Monroe, Louisiana  
late in October

Emphasis will be on elementary instruction, with several hours devoted to the more advanced square and round dances.

● **CALLER: "Pokey" Foss of** ●  
*Tucson, Arizona and  
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**INSTRUCTOR FOR SQUARE  
AND ROUND DANCES:**  
*Harold Everly of  
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**CLASSES:** Monday through Friday.  
A big square dance party Saturday night.

● *For further information write:*  
**Mrs. Emma Lou Perkins**  
Box 881  
Monroe, Louisiana

## SQUARE DANCERS ARE THE FRIENDLIEST PEOPLE

Yep, it seems like when you're a square dancer, all other square dancers are brothers and sisters under the do-si-do. One good swing, a whoop or two, and everybody's buddies. There's not localization of this gre-a-a-t fraternity, either, for the same thing is likely to happen whenever visiting square dancers pop in on an utterly strange group. Strange for about one minute, maybe, until the caller whoops out one lusty call and then something chemical and wonderful happens and the whole crowd absorbs the newcomers as one.

This was abundantly demonstrated during the last summer, when probably more square dancers visited more other square dancers than ever before, all up and down the land, from here to there and back again. It was fun to sit in the Sets in Order office and plan itineraries for eager dancers who would present a list of towns as long as the list of new allemandes with the queries, "Do you know of a good dance in Albuquerque on Thursday night?", "Where do they dance in New York?", "How about Washington and Oregon?". Just for fun, we kept track of how many such queries came in and they averaged three a day, honest.

### Fun For All

The glowing reports that came back when the happy vacationists returned home imparted a little of their glow to us and from the other end of the shuttle, the hospitable folks who had entertained the travellers, glowed, too.

Frank and Evelyn Morgan, from Glendale, have often visited the desert, and, of an evening would sit and read a book or just look at each other. That was B.S.D. (Before Square Dancing). Last summer the Morgans visited in Bishop, got in touch with the Dick Cowans and before you could say, "Scat" were invited to a barbecue with 25 other nice folks, went to a "closed" dance where Bill Bigelow was the caller, and had grand fun.

### Salt Lake City

From North Hollywood, Marge and Dan Harland travelled up to the Northwest and over to Salt Lake City. In Oregon they found the friendliest of receptions and open minds to anything new the Harlands might have brought from "down South". In Salt Lake City, Caller Wilf Marwedel and his wife, Edith, planned



participation in their radio show and dancing for the Harlands.

Also vacationing in the Northwest were Judy and Bill Hiney, from the San Fernando Valley, who were guests of the Ron Harveys in Portland, partied and danced to their hearts' content.

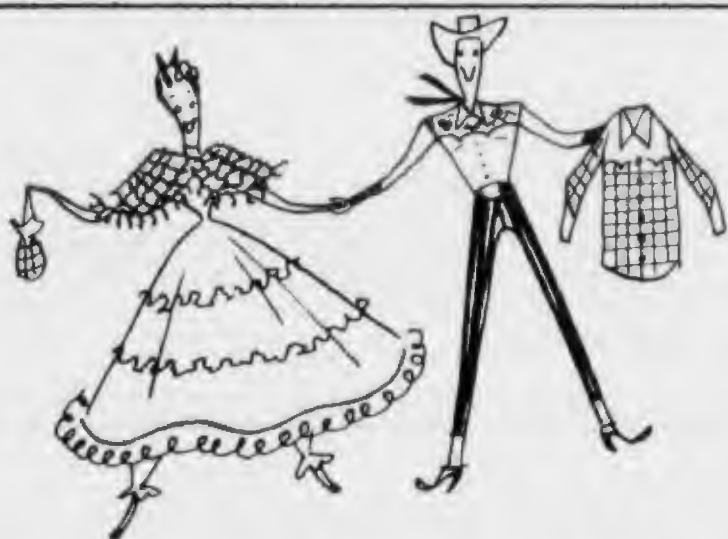
### To Colorado

Fred and Kay Barth, of Escondido, promenaded to Colorado Springs, where they danced to Bud Udick at the Broadmoor. Fred says, "One set was short a couple so Kay and I gladly filled in. Imagine our surprise, when, at the end, everybody clapped and complimented us on our dancing. It seems we'd been dancing with an exhibition group and didn't even know it!"

Looks like square dancing continues to be fun for *everybody* — and *everywhere*.

## HAVE YOU GONE ANYWHERE?

The true picture of square dancing across the country comes from those who visit square dancing in the different states. Let "Sets in Order's" Helen Orem hear of your trip and include the information in "Sets in Order" files for future issues.



merchandise from our advertisers. Come in and look us over, or call us to do your shopping for you. We're at 462 North Robertson Blvd., just south of Melrose Ave., and we're open from 10 a.m. to 6 p.m.—Monday from 9 a.m. to 9 p.m.

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**We aim to have the friendliest cooperation between our advertisers and our square dancers.**

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14-oz. Zombies, hand painted in 5 colors by famous Hollywood artist. 2-line rhyme at bottom describes steps of dancers. Windowed gift package.

**Set of 8 Glasses**  
**\$5.95 Postpaid**

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## LATEST IN SQUARE DANCE ATTIRE?



At a recent square dance held on the Pacific Coast, one of the highlights was the introduction by a noted square dance impressario from a Southern State of a new type of square dance garb shown here. 'Tho perhaps not practical in all parts of the country, this particular costume is undoubtedly ideal for the warmer climate experienced in the home State from whence this individual came.

If you can't guess who belongs to this "lower half," please turn to explanation on page 29.

### *I used to think:*

That square dancing was a passing fad.  
 That presidents of clubs were necessarily the best dancers in the club.  
 That I'd never learn Swingola.  
 That every stranger in a square was better than I was.  
 That I had to know the name of a dance to do it.  
 That round-ups were for advanced dancers only.  
 That Callers never made a mistake while dancing.

## "SUNNY HILLS"

(1 mile north of Fullerton, California, on U. S. Highway 101)

**HERB LESHER**—Every Wednesday, 8 P.M.

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All Saturday Nights—High level dancing



## CALIFORNIA SQUARE DANCE INSTITUTE

With specialized square dance Institutes portraying the regional dances and styles in different sections throughout the country, California may well put in its own bid in the form of a Square Dance Institute in the summer of 1951.

Under the sponsorship of "Sets in Order" magazine, the Institute will utilize the expert teaching of several of California's own square dance leaders. Help in Calling, Round Dance Fundamentals, Mechanics, History and Philosophy of Square Dancing, Teaching Techniques, and Round Table Discussions on local problems will be met and handled by experts in each of these fields.

Those interested in more information as it becomes available may write "Sets in Order," 462 North Robertson, Los Angeles 48, Calif.

Information regarding this important course will be released in future issues of "Sets in Order."

★ Please patronize our advertisers ★

*I used to think:*

That any man with boots or any girl with ballet shoes was an advanced dancer.

That we had to bring our own square to have any fun.

That people who tried to explain a pattern knew what they were talking about.

That the caller meant it when he said "That's the first time I ever made a mistake."

That square dancing was a passing fad.

That presidents of clubs were necessarily the best dancers in the club.

### HAVE YOU SEEN

our new Fall stock of  
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### CALIFORNIA CELEBRATES

One hundred years ago the first California settlers brought with them in their prairie schooners the energy, foresight and ambition to form a new frontier out of the Western wilderness.

With them they brought their folksongs, their couple dances and their quadrilles. Today, in celebrating the hundredth anniversary of California, the great Extravaganza planned to depict the State's history, and produced in true Hollywood style, all include goodly portions of square dancing.

Hollywood Bowl's five-day gala presentation included exhibition sets from the Southland

area, with caller, Ralph Maxhimer at the helm.

Over 2,000 square dancers are expected to take part in the huge California Cavalcade, to be presented in Los Angeles Memorial Coliseum October 11th. Bob Osgood does the calling on this one.

### SQUARE DANCE INSTITUTE

Square dance enthusiasts and beginners will find much enjoyment in attending the Northern Louisiana Square Dance Institute to be held in Monroe, Louisiana, late in October. Emphasis will be on elementary instruction but several hours will be devoted to the more advanced square and round dances.



#### ANNOUNCING

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## OLD FASHIONED GIRL

TUNE: "I Want a Girl Just Like the Girl Who Married Dear Old Dad."

Written by Paul Phillips of Oklahoma City  
(Introduction and break as called by Ed Gilmore)

Do-Sa-Do your corner girl  
Right back home and swing and whirl  
Swing your pretty little taw  
Allemande left with your left hand  
Right to your partner, a right and left grand  
Around the ring you go  
Do-Sa-Do your honey on your heel and toe  
Promenade her, around the ring you go  
Now swing that old-fashioned girl  
She's just like the girl  
That married dear old dad.

*Verse*

Head gents swing your maids  
Then you promenade just half way 'round the ring  
A right and left thru right down the middle  
Now keep in time with the tune of the fiddle  
Your left hand ladies chain

First and third do a right and left thru back to home position. Turn partners and chain the ladies with the couple on your left—one with four and three with two—*do not* chain back.

All four ladies chain across the hall  
Chain them right back again, don't let them fall

Promenade your old-fashioned girl  
She's just like the girl  
That married dear old dad.

Repeat for couples two and four,  
Then call *break*.

Repeat again for couples one and three  
Then two and four, and use breaks for ending.

## Eunicemaid

Individual Square Dance Dresses  
Accessories to match

• Designed by *Eunice*

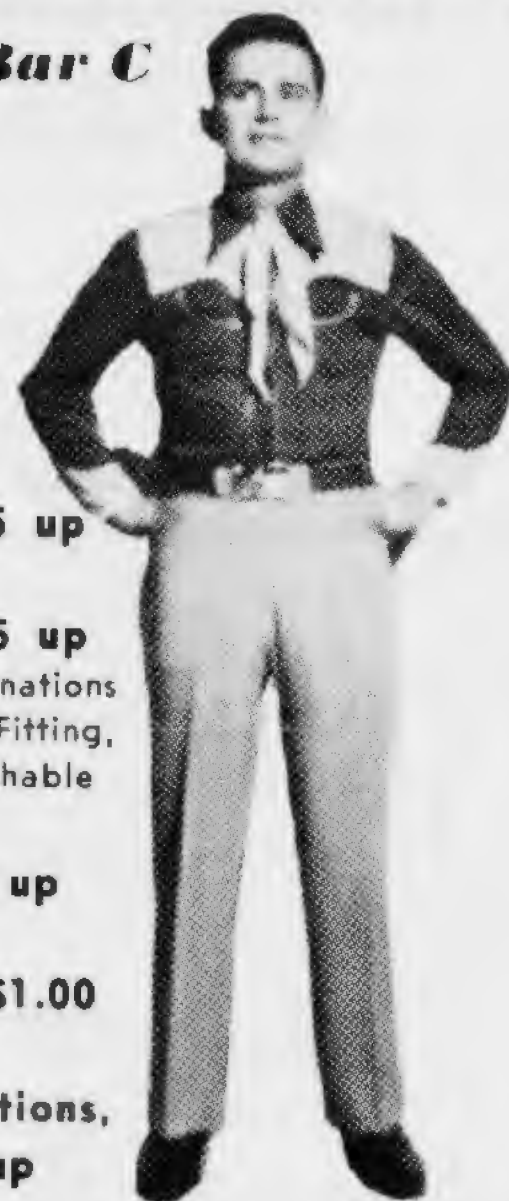
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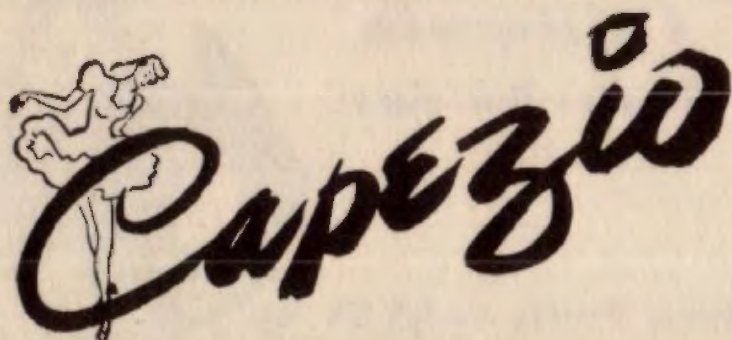
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**Surfside — First Week of Aug. 1951**

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## CALENDAR OF SQUARE DANCING EVENTS

- Oct. 6—Harvest and Wine Festival  
Delano, Calif.
- Oct. 14—Mid-Tex Festival  
Gregory Gym, Austin, Tex.
- Oct. 14—First Annual Festival  
Douglas, Ariz.
- Oct. 14—Jamboree  
Coliseum, Houston, Tex.
- Oct. 14—State Roundup  
Robinson Auditorium, Little Rock, Ark.
- Oct. 20-21—Laramie Nationwide Festival  
Laramie, Wyo.
- Oct. 21-22—Cow Counties Fall Festival  
San Bernardino, Calif.
- Oct. 21-22—Folk Dance Clinic with Squares  
Oregon State College, Corvallis, Ore.
- Oct. 28—International Square Dance Festival  
Chicago Stadium, Chicago, Ill.
- Nov. 4—Third Annual Festival of Longview  
Palm Isle Club, Longview, Tex.
- Nov. 4—Tri-State Roundup  
High School Gym, Needles, Calif.
- Nov. 5—Northern San Diego Jamboree  
Oceanside Gym—Afternoon
- Nov. 18—Memorial Lodge Roundup  
Seattle, Wash.
- Nov. 26—Callers' Assoc. Fall Festival  
Municipal Auditorium, Kansas City, Mo.

## BUCK BERNIE

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with the proper clothing and  
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My stock in trade I claim with pride  
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**BUCK BERNIE "The Cowboy's Tailor"**

311 S. Main St., Los Angeles, Calif.





Well, you can stop worrying, folks. Wearer of the Tyrolean trunks, shown on page 24 is fun-loving Herb Greggerson of El Paso, Texas.

Ready for any gag, Herb, as a member of the staff at College of the Pacific Summer Camp, donned these "shorties" and called a tip of "Arkansas Travelers" in a Bavarian accent, to the tune of an Italian Tarantella. What a deal!

His partners in the picture? They are Mrs. Ace Smith (left) and Camp Director's first lady, Mrs. Lawton Harris. (Ace Smith Photo).

A real square dance "shindig" is planned for October 28th in the giant Chicago Stadium, when that city, with the Prairie Farmer, W.L.S. radio station helps to present the first International Square Dance Festival, to be held in that particular area.

A galaxy of callers and dancers of outstanding square dance music, will present a spectacle of square dancing fun and color for the many thousands who are expected to fill the bleachers.

Those planning to travel thru the Chicago area during this great event will be wise to place reservations in care of Station W.L.S., 1230 Washington Blvd., Chicago 7, Illinois, well in advance of the show.

Many luminaries, including Dr. Lloyd "Pappy" Shaw of Colorado Springs, will be in attendance to make this a truly gala occasion.



## SOMETHING NEW UNDER

## THE SQUARE DANCE SUN



### LATEST RELEASES BY DOC ALUMBAUGH

#### "SWEETHEART WALTZ"

To the lilting music of "Let Me Call You Sweetheart." An original dance by Doc and Winifred Alumbaugh

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#### "MAN ON THE FLYING TRAPEZE"

A rollicking routine by Homer Howell with calliope and all. 10" Plastic record. Instructions included. No. R-603.....90c

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Delightful music timed perfectly for a fascinating dance.

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#### "DENNIS WALTZ"

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#### "BEAUTIFUL OHIO"

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Doc and Winifred Alumbaugh's special for the "average" dancer. Beautiful rhythm and sequence. 10" Plastic record with instructions. No. R-602.....90c

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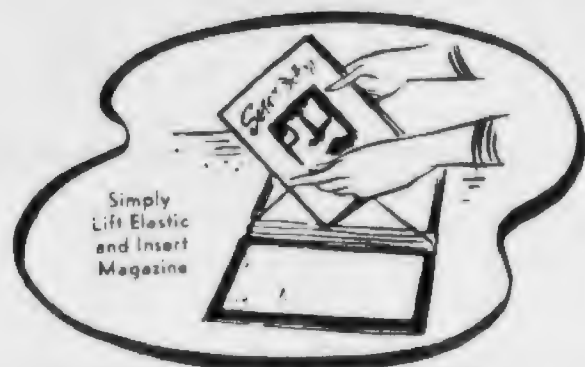
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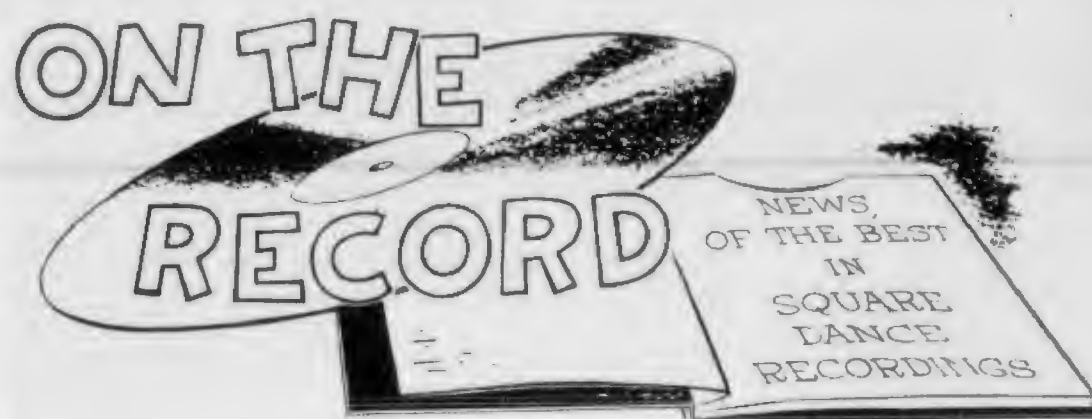


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Los Angeles 48, Calif.



There is a caller in Texas, named Joe Lewis, who has become quite well known around Dallas way for his square dance activities in the J-Bar-L square dance hall. Besides doing quite a bit of calling, you will probably know Joe best by his original singing call, "Alabama Jubilee".

At any rate, Joe has just released an album of square dance calls under the label of Intro Records, produced in Hollywood, California, and to say these records are different puts it mildly. There is an enthusiasm and contagious lift which seems to get across from the microphone right into the record and stays there, only to be released when played on your home phonograph.

Record No. 1 is Herb Greggerson's "Right and Left Thru and Around Just One" with original patter as worked in by Lewis. On the reverse side is "Oh Johnny" in a technique that is designed to send shivers up and down the backs of the dancers.

Record No. 2 goes thru one of the many Merry-go-Round patterns. The tempo on this one is around 120 metronome beats per minute, which is typical of the majority of the records which are designed particularly for the Texas style of two-step dancing. The reverse side includes the peppiest version of "Sioux City Sue" ever recorded.

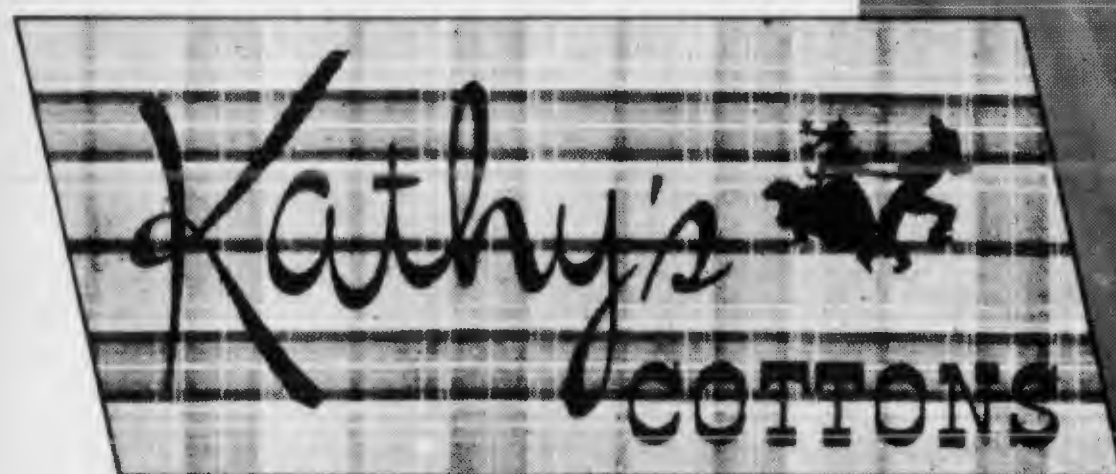
The third record is a hash of calls, with "Alabama Jubilee" as it was written, on the reverse side.

The first side of the 4th record is the "Sugarfoot Rag". On the reverse side is a version of "Cindy Lou", with the "Open Windows", so popular in the Dallas area.

All in all, the Joe Lewis album is a "must" for square dance collectors. Square dance to it a time or two. You may not want a steady diet of that particular type of calling, but one important factor is inherent — you can't miss the fun!



# Square Dance Dresses of Distinction



## *A Perfect Idea for Christmas Giving!*

PARIS DECREES SHAWLS for that new look — but we discovered this one in grandma's trunk! Worn by Joan Vose, Columbia starlet, this hand-crocheted shawl is made of softest wool — perfect over your full-skirted dress. Hand-done in any color combination.

**\$32.50**

Hooped Petticoat—french crepe.....\$ 8.95  
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**12715 Ventura Blvd., No. Hollywood      Phone STate 7-6087**

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*"Do-Si-Do your partner in that gay ole' mountain style!"*

**Sets in Order**

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